

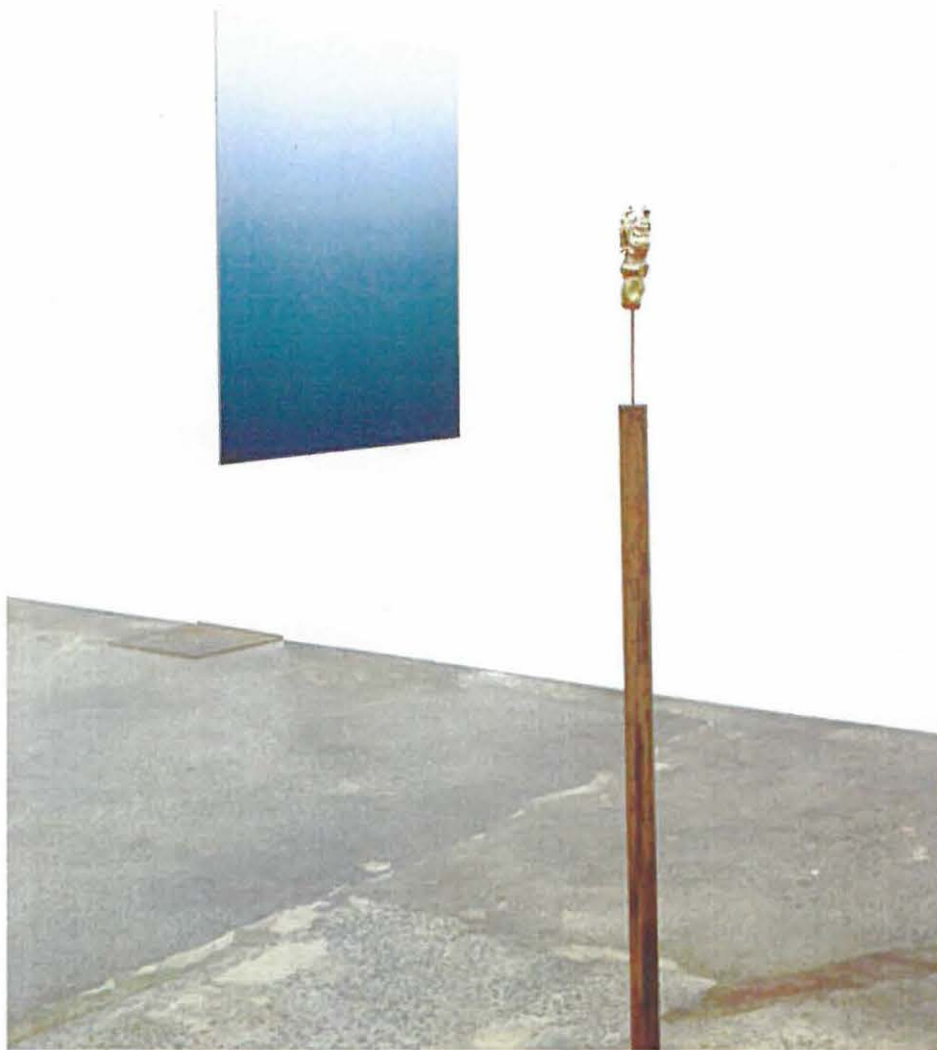
Sanné Mestrom  
*Compression Chamber*  
Multi media, 5 cubic meters, (installation view)  
From Social Sculpture, curated by Charlotte Day, Anna Schwartz Gallery, Sydney 2011



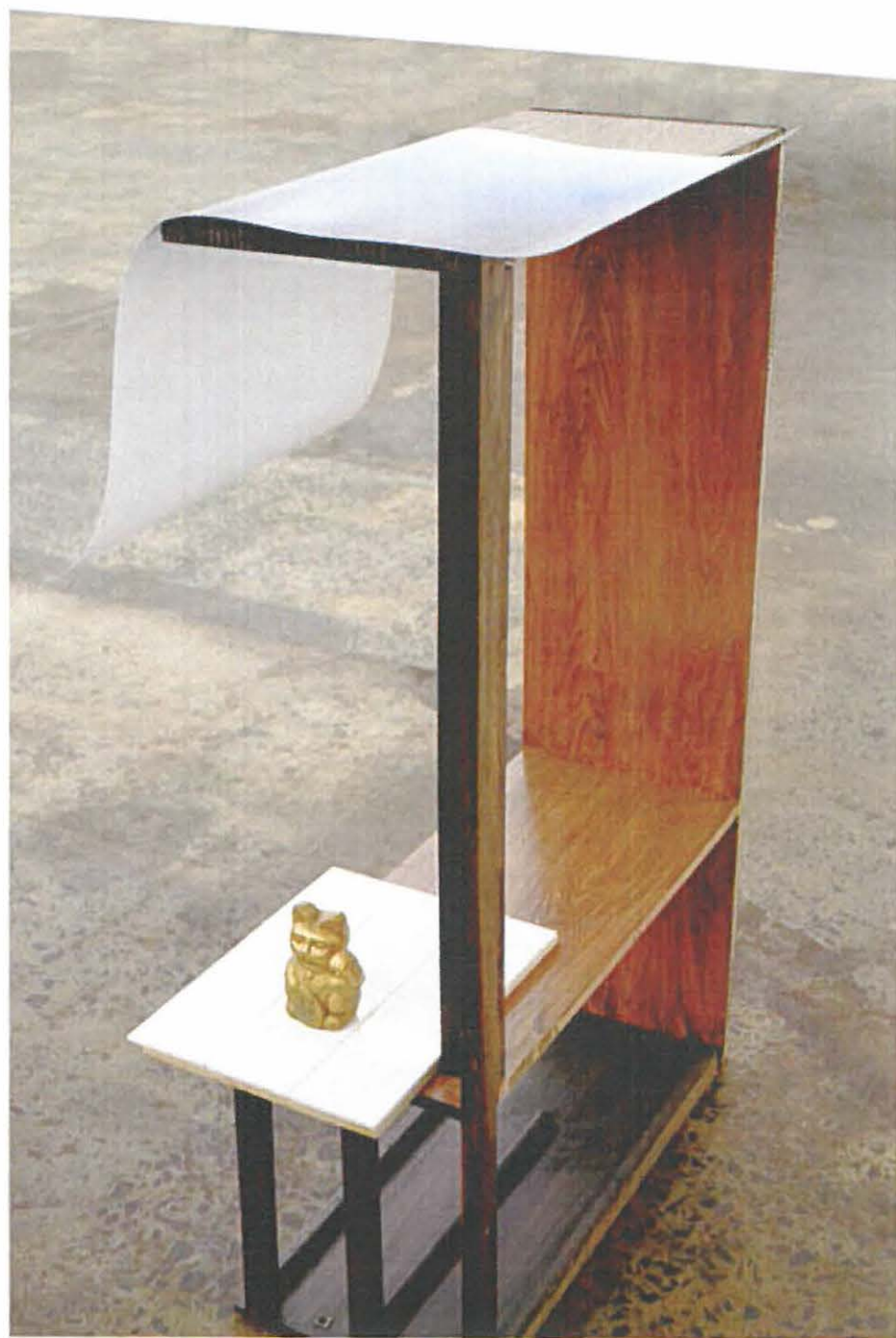


Sanné Mestrom  
*Compression Chamber (Detail)*  
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Sanné Mestrom  
*Compression Chamber (Detail)*  
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Based on the calculation of a cubic meter of air at standard temperature and pressure (STP) and assuming average composition, air weighs approximately 1292.7 grams, or, rounded up more simply, 1.3 kilos. On that basis, the volume of air in my allocated gallery space of 5-cubic meters amounts to 6.5 kilos. In turn, each sculpture weighs exactly 6.5 kilos.

1.		
Cast fiberglass	2675g	
Copper	93g	
Wood	2054g	
Lead	2100g	

2.		
Polyurethane (cast)	5850g	
Glazed ceramic	380g	
Spray paint	270g	

3.		
Glass	1528g	
Brick (found)	4513g	
Water	459g	

5.		
Concrete	829g	
Ceramic tiles	1776g	
Cardboard	2515g	
Wood	3200g	
C-Type print	285g	

6.		
Plaster (cast)	4684g	
Glazed ceramic	380g	
Acrylic	970g	
Wood	466g	
Image (found)		

7.		
Wooden drawers (found)	4160g	
Polyurethane (cast)	116g	
Plywood	2224g	

8.		
Marble chip terrazzo (cast)	3577g	
Polyurethane (cast)	1305g	
Woolen vest (found)	570g	
Lead	1048g	

Sanné Mestrom

*Compression Chamber*

Multi media, 5 cubic meters, (catalogue detail)

From Social Sculpture, curated by Charlotte Day, Anna Schwartz Gallery, Sydney 2011

## SOCIAL SCULPTURE

Curated by Charlotte Day

Anna Schwartz Gallery, Sydney

April – June 2011

### EXHIBITION STATEMENT

*Social Sculpture* is the fourth in a series of curated group exhibitions at Anna Schwartz Gallery Sydney. Conceived as a site for exhibitions which challenge the distinction between the public and the private gallery, the programme includes ambitious large-scale solo exhibitions as well as curated group exhibitions. As part of this program, young Australian curators have been invited to present exhibitions of younger artists that examine the aesthetic and conceptual tendencies of a new generation in contemporary art.

Charlotte Day, a distinguished young curator and writer, has worked closely with leading Australian institutions and is renowned for supporting artists throughout their careers. Her focused engagement with contemporary art internationally enables her to identify the strongest and most dynamic emerging practices.

As a starting point for *Social Sculpture*, Day invoked the influence of German Conceptual artist Joseph Beuys. Beuys' conception of art as an agent of social change, and as a participatory model of creativity and politics, was identified by Day as a fundamental concept common to emerging practices today. Through her essay on the exhibition and each of the works, Day articulated the conceptual commonalities between formally disparate bodies of work. This deep engagement with emerging ideas and practices has been encouraged by Anna Schwartz Gallery Sydney since its inception. With the exception of *Primavera* at the Museum of Contemporary Art, there is a perceived paucity of exhibitions of this kind in Sydney. At the invitation of Anna Schwartz, Day responded to the distinct lack of critical discourse by presenting an exhibition rich in historical association and fresh ideas. By inviting these artists to exhibit at one Australasia's best-regarded commercial galleries, Day has introduced a new generation of artists to Australia's curators and writers and its disparate audiences. The exhibition responded to and stimulated a sense of curiosity in emerging art.

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### CURATORIAL STATEMENT

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Day's curatorial strategy began with Joseph Beuys' concept of 'Social Sculpture', and how the notion of art as a realm of potential for social change has transformed the world (and the world of art) today.

With playful, rather than reverential tones, Day developed an exhibition of seven artists whose works look and act beyond the hermetic zone of the gallery. Her intention was to bring together works which reconnect the pristine space of the gallery with the world outside - a physical, embodied and raw world which confronts the implied authority and gravitas of the white cube. Exhibiting works that compelled viewers to act differently, Day and the artists challenged the tendency of the art audience to move tentatively and receive works passively. The exhibited works presented an approach to art-making that is looser, more immediate, quixotic, and which activated the experience of viewing. The artists selected to participate in *Social Sculpture* were not necessarily already connected to one another, but shared a tenacity in their approach to working, and an interest in the social dimensions of art.

Viewers to the exhibition were immediately greeted by Agathe Gothe-Snape's work, an instruction spelled out in authoritative Helvetica vinyl on the gallery's far wall: DO NOT APPROACH THIS END OF THE ROOM / DO NOT CROSS THE YELLOW LINE. Having already passed the specified yellow line upon entering the gallery, the viewer had already transgressed: upon realising the 'trick', viewers were emboldened, sensing the humour in Gothe-Snape's re-phrasing of the 'unwritten rules' of museum conduct. Gothe-Snape's wall- and floor-based 'rules' reference also pay homage to those artists who expanded the agency of artist and viewer in the gallery space: Lawrence Weiner and Sol LeWitt are invoked. Drawing attention to both the laws of the gallery, and the historical breaking of those laws, Gothe-Snape's work is a concise summary of the humourously provocative attitude of the exhibition.

Breaking family law in sculptural form, Lauren Brincat's *Good Table* is an illustration of retrospective disobedience: a custom-made table-tennis set-up, referring to the table at which Brincat's family ate their meals in order to avoid damaging "the good furniture", appears in the gallery will bells on: brass bells as feet and with a sparking glass top.

Stuart Ringholt's work also détourns everyday objects in favour of perverse dysfunction. His work *Untitled (wing chair - pink)* - a bath tub sawed in half, and attached to steel tubing - confounds its materials' usual function and looks instead like a proto-modern design objet. A second sculpture by Ringholt, *19 Hour Watch*, similarly suggests impossible economy: that of extra time. Adding 7 extra hours to the face of a wrist watch, Ringholt implores us to do more.

Such an unreasonable work ethic motivates Kate Mitchell to perform *Lost a Bet*: a video and accompanying framed classified newspaper advertisement which document the artist's having "lost a bet" and as a penalty, carrying a stranger to his workplace, on her back. Presented alongside other video and photographic works, in which Mitchell is documented completing comically dangerous tasks, Mitchell presents herself as the artist who, like Beuys in boots and work clothes, goes to work despite the sense of precariousness and risk involved.

Laresa Kosloff's work *Agility Drill*, a video work in which the artist 'trains' an amateur co-performer over a series of custom-built, colourful hurdles, is presented on a monitor next to the row of hurdles themselves. Not only referring lightly to the forms of minimalist sculpture, Kosloff magnifies the process of 'learning' movements, analogous to the way that, through art, we are taught to read objects and actions in a new and personal way. Kosloff's physical exertion is effectively carrying the co-performer over the hurdles, and her manipulation of the co-performer's body, also makes the viewer more conscious of their own displacement in the gallery.

Sanné Mestrom's 20 sculptures, made from found, constructed and cast elements, each weigh 6.5 kgs - equivalent to the weight of the air in the space that the sculptures occupy in the gallery. Although the individual assemblages are related in this way, they vary substantially in scale, substance, and association: referring to the heavy weight of immaterial qualities, such as knowledge, represented by the presence of her PhD research; or luck, in the form of bronze casts of cheap plastic Japanese 'good luck' cat figurines.

The same self-reflexivity, investigated through materials, is evident in works by Joshua Petherick. Adopting a circular system of manual and mechanical reproduction, Petherick's work utilises systems of display to display themselves, investigating the materials and forms of the gallery and turning them into images. Plinths and shelves are made to resemble the texture of the gallery and of materials used in the studio.

Both Petherick and Mestrom relate their works to 'compression' and to the intangible energy found in a material that enables it to be continuously transformed. Conventions of display appear to give way to more fluid relationships between forms, processes and structures of support, resisting notions of completeness in preference to openness to variation and chance association.

The installation of *Social Sculpture* was experienced both as a whole – a field of sculptural obstacles confounding the expected integrity of the private gallery space in which the viewer became a sculptural element amongst others – and at the same time as intense display of individual endeavour – as showings of strength, endurance and persistence (often past a logical end point). The artists selected to participate each presented innovative works that acknowledge that art can and does work outside of the gallery. In this 'expanded field' of action, humour is used as a tool to engage and persuade the audience - never assuming that they are already on the artists' side. The exhibition identified strong currents in emerging contemporary practices. It also gave opportunity for a real and critical engagement with young artists' work. Further, *Social Sculpture* did so in a space which is not a public museum, conflating audiences' expectations of the commercial gallery.

Following the reception of *Social Sculpture*, each of the exhibited artists have received significant recognition as a result of the exhibition, including selection for major Australia art prizes such as Basil Sellers Art prize, Helen Lemprière Travelling Art Scholarship, and the Melbourne Prize for Urban Sculpture. Two artists will present solo presentations at Anna Schwartz Gallery and four will present solo and group exhibitions at major museums across the country, including Artspace, Sydney; Gallery of Modern Art, Brisbane; Gertrude Contemporary, Melbourne; and the Australian Centre for Contemporary Art, Melbourne. A number of works exhibited in *Social Sculpture* were acquired by significant public and private collections internationally.

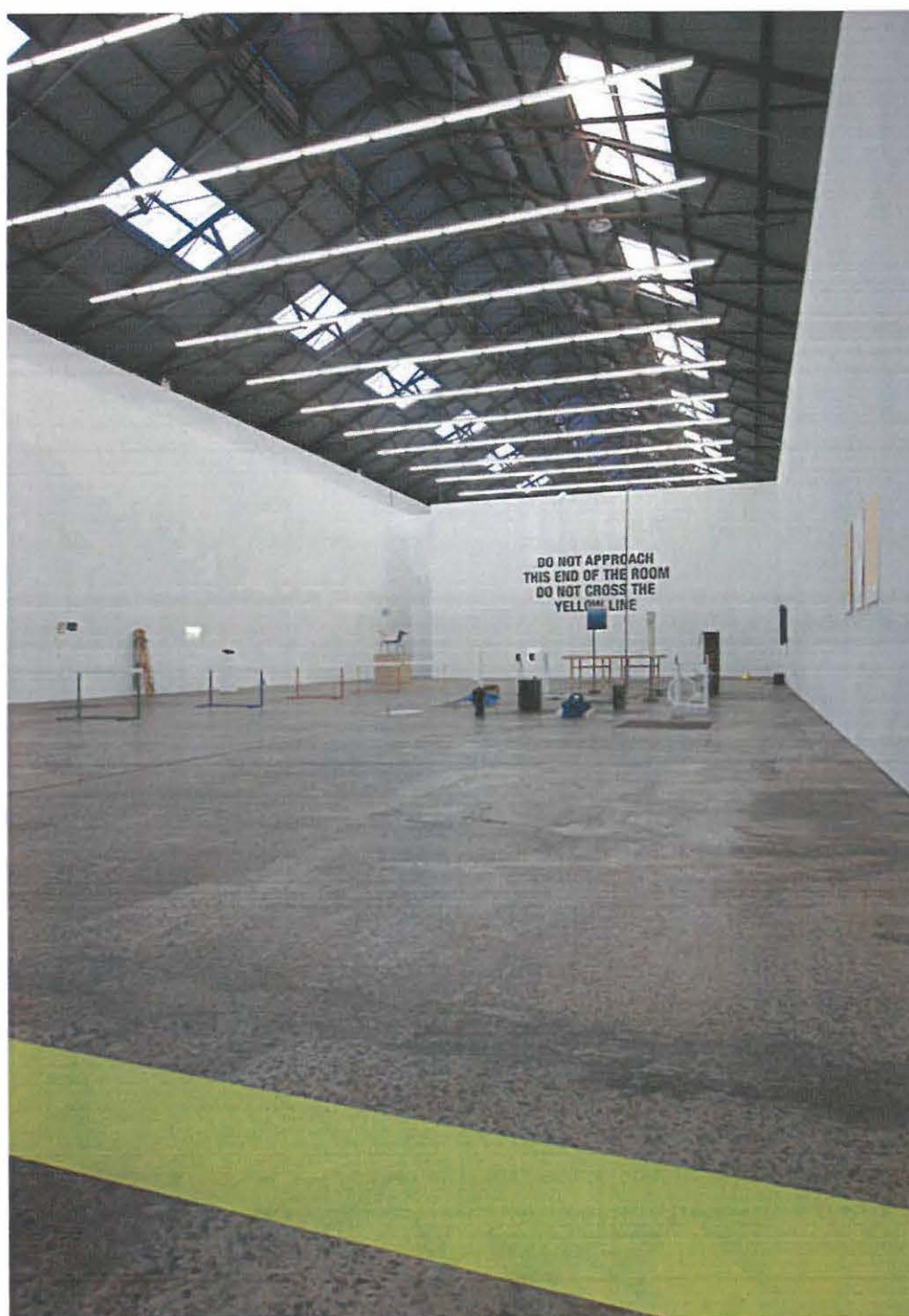


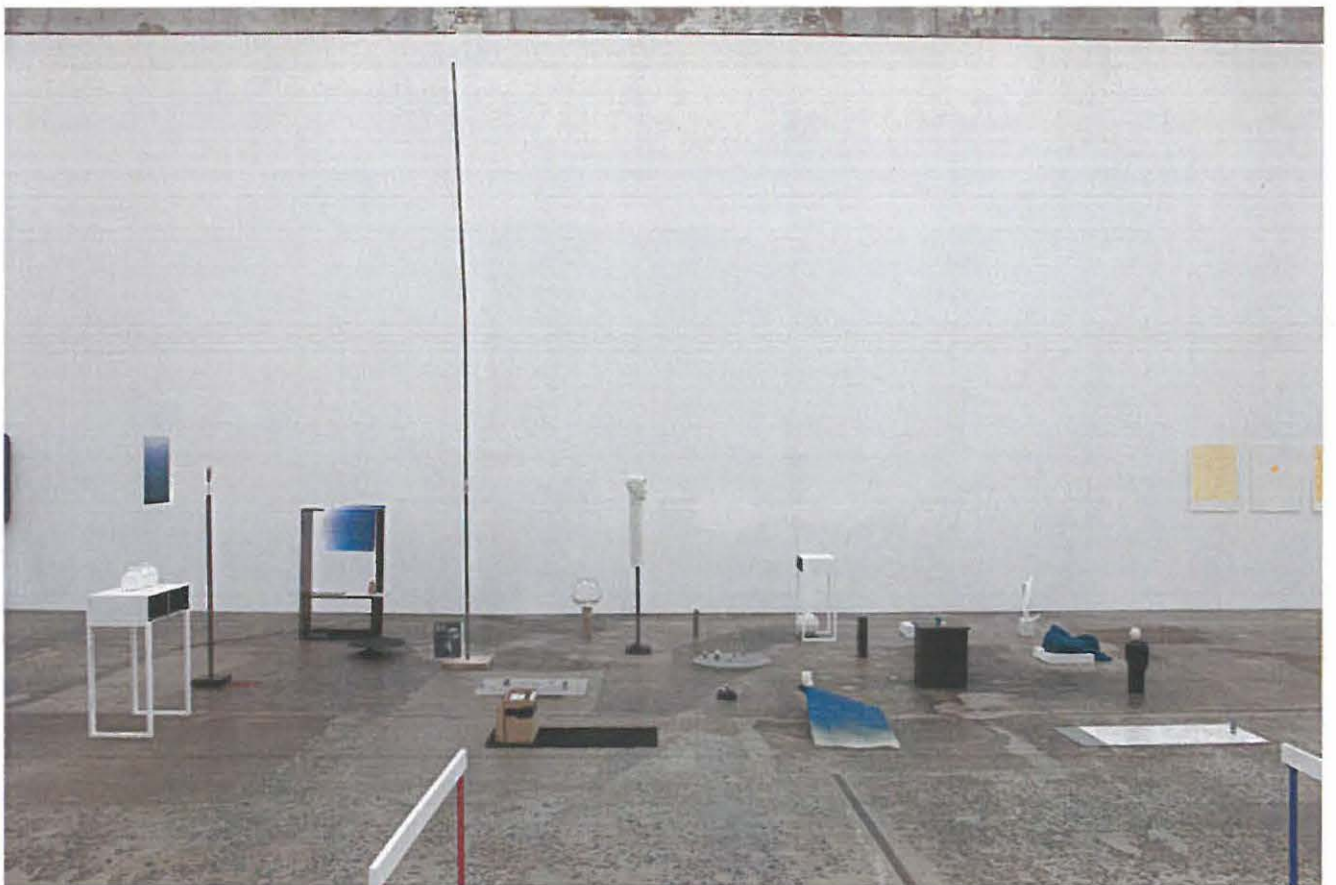
# SOCIAL SCULPTURE

Curated by Charlotte Day

Anna Schwartz Gallery, Sydney

April – June 2011









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## SOCIAL SCULPTURE

Curated by Charlotte Day

Anna Schwartz Gallery, Sydney

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### LIST OF WORKS

AGATHA GOTHE-SNAPE

*Text Work, Line Work*, 2011

Vinyl letters, vinyl

Dimensions variable



JOSHUA PETHERICK

*Simultaneous Solitudes*, 2011

Mixed media

Dimensions variable



LARESA KOSLOFF

*Agility drill*, 2011

Single-channel High-Definition video, 16:9, colour, silent

5 minutes 45 seconds

Edition of 3, AP1 and AP2



LARESA KOSLOFF

*Race shape*, 2011

Powder coated steel, wood, acrylic paint

Five parts; each 60 x 100 x 40 cm



KATE MITCHELL

*Lost A Bet*, 2011

SD video, sound, 9" flat screen, newspaper advertisement

19 minutes 38 seconds

Edition of 3, AP1 and AP2



KATE MITCHELL

*A Log Dragged From Its Origin to Here*, 2011

Paper bark log, rope, nails

147 cm x 8.5 cm radius



KATE MITCHELL

*In A Situation*, 2011

Single-channel, High Definition video, colour, silent

6 minutes 2 seconds

Edition of 3, AP1 and AP2



KATE MITCHELL

*29kg Party Hat*, 2011

Lead, archival quality watercolour paper

26 cm x 9 cm radius



STUART RINGHOLT

*Untitled (wing chair - pink)*, 2009

Enamel on steel, plinth

77 x 63 x 71cm; plinth 90.5 x 85 x 85.5 cm

Edition of 2



STUART RINGHOLT

*Wrist Watch (19 hour)*, 2004

Watch

10 x 4 x 1.5 cm

Edition of 2



LAUREN BRINGAT

*Good Table*, 2011

Handcast brass bells, timber, glass, acrylic

70 x 270 x 150 cm



LAUREN BRINGAT

*The Quick and the Dead*, 2011

Taxidermy cobra, timber, acrylic, rope

Dimensions variable



LAUREN BRINGAT

*Hear This*, 2011

Video documentation of an action

8 minutes 5 seconds

Edition of 3, AP1 and AP2



SANNE MESTROM

*Compression Chamber*, 2011

mixed media

5m<sup>3</sup>



AGATHA GOTHE-SNAPE

*Choreography #2*, 2011

Gouache on Arches paper

56 x 76 cm



AGATHA GOTHE-SNAPE

*Choreography #24*, 2011

Gouache on Arches paper

56 x 76 cm



## ARTISTS REPRESENTED IN SOCIAL SCULPTURE

LAUREN BRINCAT

Born 1980, lives and works in Sydney, Australia

AGATHA GOTHE-SNAPE

Born in 1980, lives and works in Sydney Australia

LARESA KOSLOFF

Born in 1974, lives and works Melbourne, Australia

SANNÉ MESTROM

Born in 1979, lives and works in Melbourne, Australia

KATE MITCHELL

Born in 1982, lives and works in Sydney, Australia

JOSHUA PETHERICK

Born in 1979, lives and works in Melbourne, Australia

STUART RINGHOLT

Born in 1971, lives and works in Melbourne, Australia



## CHARLOTTE DAY BIOGRAPHY

Charlotte Day is a freelance curator and writer. She is a curatorial associate at the Australian Centre for Contemporary Art, Melbourne, where she has managed large-scale commissions by local and international artists including Joseph Kosuth, David Noonan, Martin Boyce, Nathan Coley and Pipilotti Rist.

In 2010, Day co-curated the Adelaide Biennale; in 2008 she curated the TarraWarra Biennale. She has acted as a curator for the Australian Pavilion at the Venice Biennale in 2007 and 2005. As a writer, Day has contributed extensively to Australian art journals and to significant exhibition catalogues. She maintains projects across the public and private spheres of contemporary art, and has served as a board member and advisor at numerous of state and national governmental arts organisations and funding bodies. She is currently an acquisitions advisor for several major collections in Australia.

### SELECTED CURATORIAL PROJECTS

- 2011            *Social Sculpture*, Anna Schwartz Gallery, Sydney  
                 *David Rosetzky*, Australian Centre for Contemporary Art
- 2010            *Before & After Science*: Adelaide Biennial (with Sarah Tutton), Art Gallery of South Australia  
                 *Bianca Hester*, Australian Centre for Contemporary Art
- 2009            *NEW*, Australian Centre for Contemporary Art  
                 *David Noonan: Scenes*, Australian Centre for Contemporary Art
- 2008            *Lost & Found: an archeology of the present*, TarraWarra Biennial, Healesville  
                 *Martin Boyce: Shipwrecked and Landlocked*, Kaldor Art Projects, Melbourne
- 2007            *Callum Morton Valhalla*, Venice Biennale
- 2006            *Daniel von Sturmer The Field Equation*, Australian Centre for Contemporary Art, Melbourne
- 2005            *Ricky Swallow This Time Another Year*, Australian Pavilion, Venice Biennale
- 2005            *Feedback*, Monash University Museum of Art, Melbourne
- 2002            *Octopus 3*, 200 Gertrude Street, Melbourne  
                 *Happiness*, Perth Institute of Contemporary Art, Perth
- 2001            *Co-existenz* (Australia/New Zealand Exchange with Zara Stanhope), Centre for Contemporary Photography,  
Melbourne & Adam Art Gallery, Wellington  
                 *Fascination: 8 emerging photo-based artists*, Centre for Contemporary Photography & Next Wave Festival, Melbourne
- 2000            *Rent* (with Stuart Koop), Overgaden, Copenhagen
- 1998            *Habitat* (with Stuart Koop), Centre for Contemporary Photography, Melbourne
- 1997            *Diorama*, 200 Gertrude Street, Melbourne  
                 *Just Looking*, 200 Gertrude Street & City of Yarra, Melbourne  
                 *Wannabe*, 200 Gertrude Street, Melbourne

### PROFESSIONAL POSITIONS

- 2005 – current   Associate Curator, Australian Centre for Contemporary Art, Melbourne
- 2006 – current   Curator, Michael Buxton Collection of Contemporary Australian Art, Melbourne
- 2008 – 2010      Curator, Kaldor Art Projects
- 2005              Editor, *A Short Ride in a Fast Machine*, Gertrude Contemporary Art Spaces, Melbourne
- 2005              Project Manager, Visual Arts Program, Melbourne International Arts Festival
- 1999 – 01        Director, Centre for Contemporary Photography, Melbourne
- 1996 – 97        Acting Director, 200 Gertrude Street, Melbourne
- 1995 – 96        Assistant Director, 200 Gertrude Street, Melbourne
- 1994 – 95        Gallery Assistant, Australian Centre for Contemporary Art, Melbourne

## SELECTED WRITING

- Kaldor Collection at AGNSW, *Art & Australia*, Winter, 2011  
*David Rossetsky*, ex. cat., ACCA, 2011  
*ART2*, ex. cat., ACCA, 2011  
*Social Sculpture*, ex. cat. Anna Schwartz Gallery, Sydney, 2011  
 Stuart Ringholt, *Broadsheet*, March 2011  
*Lyndal Walker*, Centre for Contemporary Photography, 2011  
 Ben Armstrong, *Holding A Thread*, Emblem Books, 2010  
 Daniel von Sturmer, *Set Piece*, 2010  
*Before & After Science: Adelaide Biennial* (ex.cat.), AGSA, 2010  
 Things of Stone and Rock, *Art & Australia*, Vol. 47, No. 3, Autumn 2010, pp. 464-469.  
*David Noonan: Scenes* (ex.cat.), Australian Centre for Contemporary Art, Melbourne, 2009.  
*NEW09* (ex. cat.), Australian Centre for Contemporary Art, Melbourne, 2009  
 Diena Georgetti, *Art & Australia*, Vol. 46, no. 2, Summer 2008, p. 324.  
 Oblivion Pavilion, *Art & Australia*, Vol. 46, no. 1, Spring 2008, p. 141.  
*Lost & Found* (ex.cat.), TarraWarra Museum of Art, Healesville, 2008  
 Rose Nolan, *Art World*, Issue 2, April/May 2008, pp. 46-49.  
 Francis Upritchard, *Broadsheet*, Vol. 37, no. 2, June 2008, pp. 136-139.  
 Francis Upritchard, *Column 2*, Artspace, Sydney, pp. 86-88.  
 Emily Floyd, *Art World*, Issue 1, February – March 2008, pp. 62-65.  
*Helen Johnson: Making Plans for Living in the Present*, (exh. cat.), Sutton Gallery, 2007  
 Rings of Saturn Tate Modern, *Art & Australia*, Vol. 44, no. 3, 2007, pp. 448-449.  
 Terra Incognita, *Artlink*, Vol. 26, no. 3, 2006, p. 87.  
 The 2006 Armory Show, *Art & Australia*, Vol. 44, no. 1, 2006, pp. 134-135.  
 Day for Night, The 2006 Whitney Biennial, *Art & Australia*, Vol. 44, no. 1, 2006, pp. 20-22  
*Darren Sylvester - I Want To Carve a Future, Devour Everything and Become Something* (exh. cat.), Sullivan+Strumpf, Sydney, 2006.  
*Landscape Thinking*, Daniel von Sturmer, The Field Equation (exh. cat.), Australian Centre for Contemporary Art, Melbourne, 2006.  
*This Time Another Year* (exh. cat.), Australian Pavilion, Venice Biennale, 2005  
 Critical Mass, *Art & Australia*, Vol. 43, no. 2, Summer 2005, p. 272.  
 Interview with Robyn McKenzie, *A Short Ride In A Fast Machine*, Gertrude Contemporary Art Spaces, Melbourne, 2005, pp. 173-175.  
*Callum Morton* (festival.cat.), MIAF Visual Arts Program, Melbourne, 2005, pp. 5-6.  
*Real Life*, (exh. cat.), Bendigo Art Gallery, Bendigo, 2004.  
*James Lynch* (exh. cat. excerpt), 2004, National Gallery of Victoria, Melbourne, 2004.  
 First Impressions: Contemporary Australian Photograms, *Photofile*, 69, 2002.  
*Feedback* (exh.cat.), Monash University Museum of Art, Melbourne, 2003.  
*Octopus 3* (exh. cat), 200 Gertrude Street, Melbourne, 2002.  
*Happiness* (exh. cat.), Perth Institute of Contemporary Art, Perth, 2002.  
*Coexistenz* (exh. cat.), CCP/Adam Art Gallery, Wellington, 2001.  
*RENT* (exh.cat. entry), Oblikt Art Magazine, Copenhagen, 2000.  
 'Culture Club', Good Thinking: 1st Floor Publication, 1st Floor, Melbourne, 2000.  
 Interview with Peter Hill, *Photofile*, 59, 2000.

## TERTIARY EDUCATION

- |           |  |
|-----------|--|
| 1993 – 95 | Master of Arts, Visual Arts and Museum Studies, Monash University, Clayton |
| 1991      | Post-Graduate Diploma in Art Curatorial Studies, University of Melbourne   |
| 1986 – 88 | Bachelor of Arts, Monash University, Clayton                               |

## PROFESSIONAL APPOINTMENTS

- |               |   |
|---------------|---|
| 2009 –current | Member, City of Stonnington Arts Advisory Panel                     |
| 2004–05       | Panel Member, International Program, Arts Victoria                  |
| 2004          | External Peer, Visual Arts Craft Board, Australia Council           |
| 1999 –01      | Secretary, CAOs (Contemporary Art Organisations Australia Inc)      |
| 1998 –01      | Board Member, City of Melbourne Cultural Development Advisory Board |
|               | Board Member, NETS Victoria Advisory Panel                          |
|               | Panel Member, Touring Program and Arts Development Arts Victoria    |
| 1997 –98      | Board Member, YAARTS (City of Yarra Arts Advisory Council)          |
|               | Board Member, Arts Industry Council                                 |

## ANNA SCHWARTZ BIOGRAPHY

Anna Schwartz has worked closely with leading Australian and international artists and has been committed to the development and promotion of contemporary art within Australian culture for more than thirty years.

Having directed a private gallery in Melbourne since 1982, Schwartz has developed significant international projects, bringing renowned artists to an Australian audience, as well as supporting Australian artists in their overseas endeavours. She has supported the acquisition of significant works by Australian and international artists to Australia's most important collections, both public and private. Through the Gallery, Schwartz has represented five artists at the Venice Biennale in recent years.

Schwartz opened a second gallery – Australia's largest commercial space – in Sydney in 2008. Working as a more ambitious project-based gallery alongside the Melbourne gallery's focus on one-artist shows, the Sydney gallery has challenged the distinction between the public and the private gallery.

In partnership with Schwartz Media, Anna Schwartz Gallery has published landmark monographs under the Schwartz City imprint. Schwartz City realizes substantial texts by leading writers on the country's most influential artists. Cultivating close ties between the Gallery, the imprint, and the broader arts industry, Schwartz supports Australian writers, fashion designers, performers and filmmakers, through ongoing dialogue and patronage.

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### [Private Gallery](#) < [Private Gallery](#)

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<http://www.annaschwartzgallery.com>  
[12345678910](#)

Agatha Gothe-Snape, *Choreography #2, Choreography #24, Choreography #6*, 2011

**2012**

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**Social Sculpture**

Anna Schwartz Gallery

3 out of 5 (6 votes)

**Category**

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[Private Gallery](#)

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**Project Description**

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Goth-Snape's work is a concise summary of the humourously provocative attitude of the exhibition.

Breaking family law in sculptural form, Lauren Brincat's *Good Table* is an illustration of retrospective disobedience: a custom-made table-tennis set-up, referring to the table at which Brincat's family ate their meals in order to avoid damaging "the good furniture", appears in the gallery with bells on: brass bells as feet and with a sparking glass top.

Stuart Ringholt's

work also détourns everyday objects in favour of perverse dysfunction. His work *Untitled (wing chair - pink)* - a bath tub sawed in half, and attached to steel tubing - confounds its materials' usual function and looks instead like a proto-modern design objet. A second sculpture by Ringholt, *19 Hour Watch*, similarly suggests impossible economy: that of extra time. Adding 7 extra hours to the face of a wrist watch, Ringholt implores us to do more.

Such an unreasonable work ethic motivates Kate Mitchell to perform *Lost a Bet*: a video and accompanying framed classified newspaper advertisement which document the artist's having "lost a bet" and as a penalty, carrying a stranger to his workplace, on her back. Presented alongside other video and photographic works, in which Mitchell is documented completing comically dangerous tasks, Mitchell presents herself as the artist who, like Beuys in boots and work clothes, goes to work despite the sense of precariousness and risk involved.

Laresa Kosloff's work *Agility Drill*, a video work in which the artist 'trains' an amateur co-performer over a series of custom-built, colourful hurdles, is presented on a monitor next to the row of hurdles themselves. Not only referring lightly to the forms of minimalist sculpture, Kosloff magnifies the process of 'learning' movements, analogous to the way that, through art, we are taught to read objects and actions in a new and personal way. Kosloff's physical exertion is effectively carrying the co-performer over the hurdles, and her manipulation of the co-performer's body, also makes the viewer more conscious of their own displacement in the gallery.

Sanné Mestrom's 20 sculptures, made from found, constructed and cast elements, each weigh 6.5 kgs - equivalent to the weight of the air in the space that the sculptures occupy in the gallery. Although the individual assemblages are related in this way, they vary substantially in scale, substance, and association: referring to the heavy weight of immaterial qualities, such as knowledge, represented by the presence of her PhD research; or luck, in the form of bronze casts of cheap plastic Japanese 'good luck' cat figurines.

The same self-reflexivity, investigated through materials, is evident in works by Joshua Petherick. Adopting a circular system of manual and mechanical reproduction, Petherick's work utilises systems of display to display themselves, investigating the materials and forms of the gallery and turning them into images. Plinths and shelves are made to resemble the texture of the gallery and of materials used in the studio.

Both Petherick and Mestrom relate their works to 'compression' and to the intangible energy found in a

material that enables it to be continuously transformed. Conventions of display appear to give way to more fluid relationships between forms, processes and structures of support, resisting notions of completeness in preference to openness to variation and chance association.


The installation of *Social Sculpture* was experienced both as a whole – a field of sculptural obstacles confounding the expected integrity of the private gallery space in which the viewer became a sculptural element amongst others – and at the same time as intense display of individual endeavour – as showings of strength, endurance and persistence (often past a logical end point). The artists selected to participate each presented innovative works that acknowledge that art can and does work outside of the gallery. In this 'expanded field' of action, humour is used as a tool to engage and persuade the audience – never assuming that they are already on the artists' side. The exhibition identified strong currents in emerging contemporary practices. It also gave opportunity for a real and critical engagement with young artists' work. Further, *Social Sculpture* did so in a space which is not a public museum, conflating audiences' expectations of the commercial gallery.

Following the reception of *Social Sculpture*, each of the exhibited artists have received significant recognition as a result of the exhibition, including selection for major Australia art prizes such as Basil Sellers Art prize, Helen Lemprière Travelling Art Scholarship, and the Melbourne Prize for Urban Sculpture. Two artists will present solo presentations at Anna Schwartz Gallery and four will present solo and group exhibitions at major museums across the country, including Artspace, Sydney; Gallery of Modern Art, Brisbane; Gertrude Contemporary, Melbourne; and the Australian Centre for Contemporary Art, Melbourne. A number of works exhibited in *Social Sculpture* were acquired by significant public and private collections internationally.



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